



Centennial Year

The Cleveland Museum of Art Members Magazine

May/June 2016

CLEVELAND ART

100 YEARS

June 7, 2016

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**Cleveland Art: The Cleveland
Museum of Art Members Magazine**
Vol. 56 no. 3, May/June 2016
(ISSN 1554-2254). Published bimonth-
ly by the Cleveland Museum of Art,
11150 East Boulevard, Cleveland, Ohio
44106-1797.

POSTMASTER: Send address changes
to Cleveland Art: The Cleveland Muse-
um of Art Members Magazine at the
Cleveland Museum of Art, 11150 East
Boulevard, Cleveland, Ohio 44106-1797.
Subscription included in membership
fee. Periodicals postage paid at
Cleveland, Ohio.

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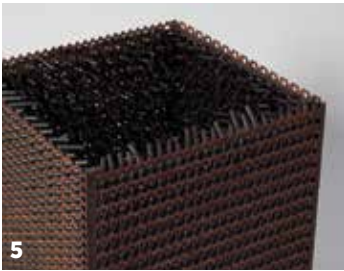
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FROM THE DIRECTOR

Dear Members,

When the Cleveland Museum of Art opened to the public on June 7, 1916, our city was riding a wave of explosive growth, and its new art museum was an expression of its lofty aspirations for the future. In subsequent decades, during which the fortunes of our region have both ebbed and flowed, the museum has remained a model of excellence—and throughout its history our collection, staff, and programs have comprised an unbeatable championship team for Cleveland.

With our Rafael Viñoly-designed expansion, today's museum frames the superb, original 1916 Beaux-Arts building by Hubbell & Benes with new east and west wings that connect our historic core with the Marcel Breuer education building, constructed in 1971. At the center is the grand Ames Family Atrium that, even beyond expectation, has become a public convening space adaptable to both raucous celebration and quiet contemplation. Most important, the collection has never looked better or been so intuitively accessible.

An expanded pullout calendar in this magazine summarizes our centennial festivities and marks the key events of May and June—including our official birthday party on June 7 (with a members preview on the June 6), Parade the Circle on June 11, and an outsize, two-day Solstice weekend June 25 and 26. The exhibition *Pharaoh: King of Ancient Egypt*, one of several major shows planned for our centennial year, closes on June 12, and our series of installations of masterworks on loan from other museums all over the world continues throughout the year. We have a great deal to celebrate, and we hope that you will celebrate our history and future with us!

Sincerely,

William M. Griswold
Director

The installation instructions for Sol LeWitt's **Wall Drawing #797** specify that one person draw an undulating line along the upper edge of a wall, and a succession of dozens of other individual collaborators each draws an additional line, freehand, trying to follow the path of the one above it but without touching it, until the wall is filled. Here, CMA director Bill Griswold tries his hand; at far right Arthur Beukemann and Kristen Magerkurth.



HOWARD AGRIESTI

DAVID BRICHFORD

Pharaoh: King of Ancient Egypt
Through June 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition brings 3,000 years of ancient history to life through some of the finest objects from the vast Egyptian holdings of the British Museum, from monumental sculpture to exquisite jewelry, supplemented by masterworks from the Cleveland collection.

Enjoy exclusive members-only admission to *Pharaoh* 10:00–11:00 every Saturday and Sunday morning. Reserve ahead at 216-421-7350 or clevelandart.org/tickets.

The presentation of this exhibition is a collaboration between the British Museum and the Cleveland Museum of Art. Presented by Baker Hostetler, with additional support from the Selz Foundation.

The British Museum
BakerHostetler

Media sponsor
Cleveland MAGAZINE

Stag at Sharkey’s: George Bellows and the Art of Sports
May 14–September 18. Julia and Larry Pollock Focus Gallery. Images of sport punctuate the career of George Bellows (1882–1925), an Ohio State University athlete-turned-artist perhaps best known for his gutsy boxing subject, *Stag at Sharkey’s* (1909) in the CMA. This focus exhibition gathers two dozen works around this masterpiece.

Presenting exhibition sponsor: Hahn Loeser
Media sponsor: *Cleveland Magazine*

BIG: Photographs from the Collection June 4–October 9, Mark Schwartz and Bettina Katz Photography Gallery. Large-scale photographs offer the opportunity to explore new, immersive relationships between the viewer and the image, an impetus that drives our own exploration into 3D and virtual reality imaging. *BIG* presents eight spectacular, gigantic photographs made between 1986 and 2014.

This exhibition is funded by the Friends of Photography of the Cleveland Museum of Art.

Pyramids & Sphinxes Through May 24, Mark Schwartz and Bettina Katz Photography Gallery. This visual feast explores photographers’ and other artists’ fascination with these enduring symbols of the vanished empire of the pharaohs.

Supported by the estate of Elizabeth Wade Sedgwick.

Muhammad Shah’s Royal Persian Tent Through June 26, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, stars in a special focus exhibition.

The Flowering of the Botanical Print Through July 3, James and Hanna Bartlett Prints and Drawings Galleries. Celebrating the centennials of the CMA and the Cleveland Botanical Garden, this exhibition traces the history of the fruit and flower print from its humble beginnings as simple black-and-white woodcuts in late 15th-century herbals to the splendors of 19th-century color prints and the lavish publications

of botanists Dr. Robert Thornton and Pierre Joseph Redouté.

Supported by Gloria Plevin and her late husband, Leon Plevin.

Jon Pestoni: Some Years
Through July 10, Transformer Station. The Los Angeles–based painter’s first solo museum exhibition features paintings made during the past five years. Pestoni’s bold work features many layers, revealing how and why each brushstroke was made. Ranging from intimate to monumental in scale, Pestoni’s paintings are joined by works on paper and a suite of watercolors making their exhibition debut.

Converging Lines: Eva Hesse and Sol LeWitt Through July 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. This exhibition celebrates the close friendship between two of the most significant American artists of the postwar era: Eva Hesse (1936–1970) and Sol LeWitt (1928–2007). It features approximately 50 works, including many that have not been exhibited publicly for decades.

Organized by the Blanton Museum of Art and made possible by the Henry Luce Foundation, Lannan Foundation, Agnes Gund, Jeanne and Michael Klein, and the Dedalus Foundation.

Ji Yun-Fei: Last Days of Village Wen Through July 31, gallery 242. *Last Days of Village Wen* depicts a fictional story addressing environmental issues and mass human migration in contemporary China. Other works in the show include traditional paintings from the collection articulating two recurring themes in Chinese art history: the relationships between past and present and between man and nature.

Exhibition catalogue made possible by the generosity of June and Simon K. C. Li.

Centennial Sponsors

Presenting centennial sponsor

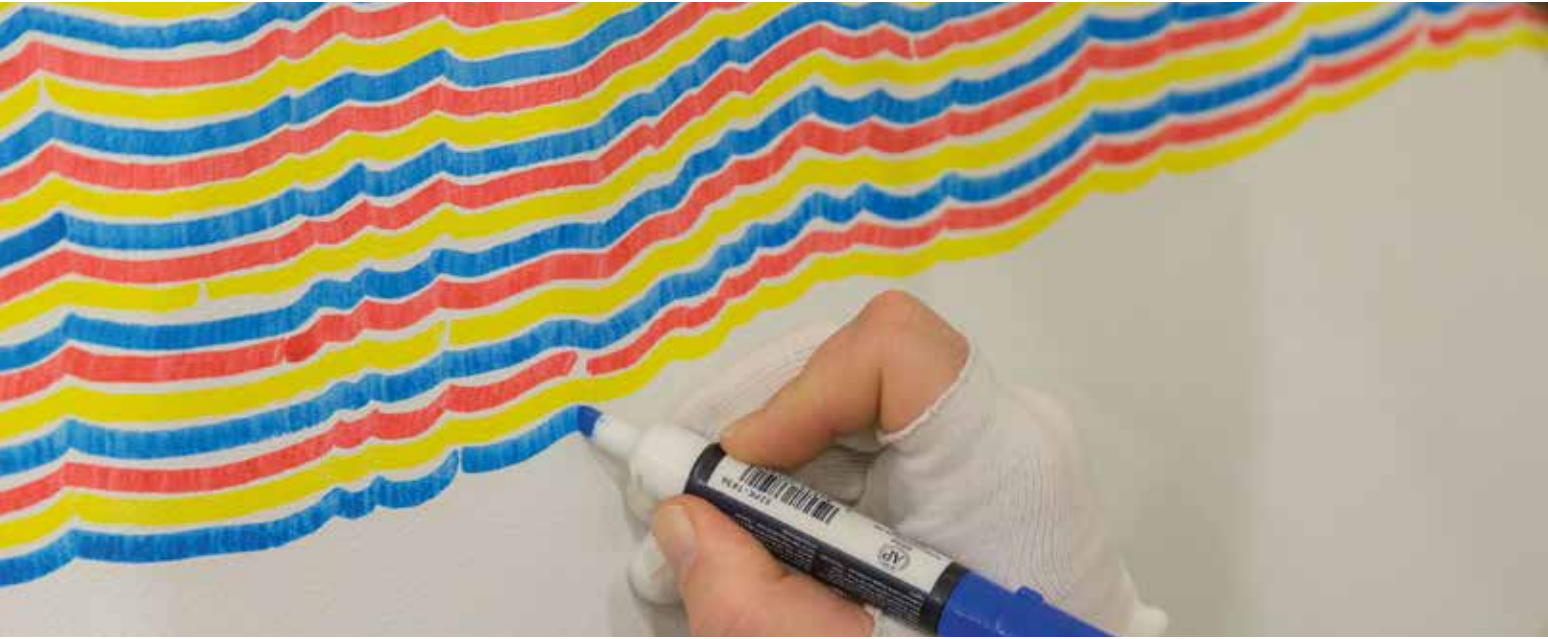


Supporting centennial sponsor



Converging Lines

The lives and art of Eva Hesse and Sol LeWitt often intersected



EXHIBITION
Converging Lines: Eva Hesse and Sol LeWitt

Through July 31

Kelvin and Eleanor Smith Foundation Gallery

After Eva Hesse’s death on May 29, 1970, at the age of 34, Sol LeWitt created *Wall Drawing #46* in her honor. For this tribute, LeWitt drew “not straight” vertical lines directly onto the wall in pencil, paying homage to the organic contours that were a hallmark of Hesse’s art. Covering the entire surface of a wall, the wispy irregular lines—the first not straight lines LeWitt ever made—invoked the thin ropes and tendril-like cords that wrap around, protrude, or dangle from so many of Hesse’s sculptures. “I wanted to do something at the time of her death that would be a bond between us, in our work,” LeWitt later explained. “So I took something of hers and mine and they worked together well. You may say it was her influence on me.”

Wall Drawing #46 was more than just a personal gesture of affection and admiration, however. It also represented a pivotal turning point in LeWitt’s career. His previous wall drawings had featured systematic combinations of parallel, straight lines of fixed lengths in four directions, but in *Wall Drawing #46* the rigid logic of line placement evaporated. The not straight lines meant freedom from rulers and measurements, and they became a key motif of LeWitt’s personal lexicon for the remainder of his career.

While the impact of Hesse’s art on LeWitt’s was most evident after her death, their friendship

Veronica Roberts
Guest Author

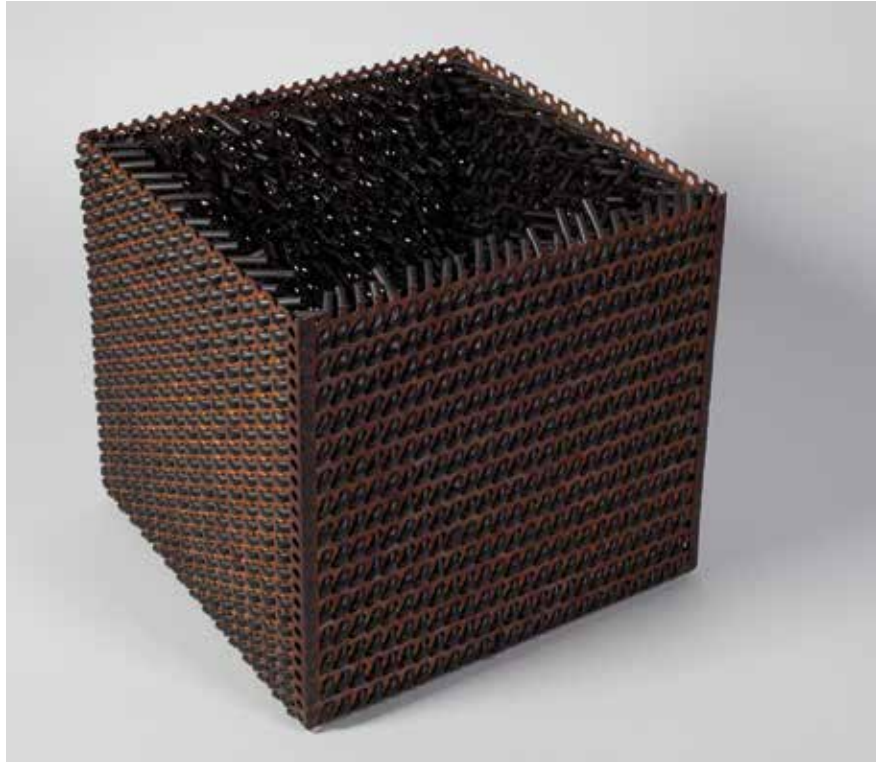
shaped their lives and art in crucial—and reciprocal—ways. LeWitt and Hesse first met in New York in the late 1950s. In cer-

tain respects, the close friendship that developed between them was unlikely. The strategies and processes underlying their respective work seemed diametrically opposed. LeWitt’s conceptual approach to making art privileged preset rules and systems and willfully purged subjectivity. In contrast, Hesse arrived at aesthetic decisions more intuitively and with a greater personal investment in her materials and forms.

In the early years of their friendship, Hesse and LeWitt’s close rapport was more apparent in their extensive correspondence than in the works of art they produced. In 1964, shortly after arriving in Germany for a 15-month residency with her husband, Tom Doyle, she wrote to LeWitt. Beset by doubts about the first sculptural relief she had begun making there, she was eager for his perspective. On April 14, 1965, LeWitt responded to her apprehensions with an extraordinary five-page letter filled with words of encouragement both poetic and humorous, a letter currently on view at the museum as part of *Converging Lines: Eva Hesse and Sol LeWitt*.

By the time Hesse returned to New York in the fall of 1965, Minimalism had taken hold in the con-

DURING INSTALLATION
Wall Drawing #797
(detail), 1995. Sol LeWitt (American, 1928–2007). Black, red, yellow, and blue marker on wall; dimensions variable. LeWitt Collection, Chester, Connecticut. © 2016 The LeWitt Estate / Artists Rights Society (ARS), New York



Accession V 1968. Eva Hesse (American, 1936–1970). Galvanized steel and rubber; 10 x 10 x 10 in. LeWitt Collection, Chester, Connecticut. © The Estate of Eva Hesse. Courtesy Hauser & Wirth

temporary art world, even though LeWitt and most of the other artists who were considered its leading practitioners rejected the term. At that point Hesse’s engagement with Minimalism began, most strikingly in the monochromatic works on paper she made from 1965 to 1967. In her early grisaille drawings, Hesse’s ties to Minimalism are pronounced—from the restrained palette and basic geometric shapes to the gridded compositional structure. Yet, even when clearly invoking Minimalist forms, she simultaneously defied its precedents. Whereas Minimalists sought to present unmodulated, identical, repeated units—be they lines, stripes, bars, or cubes—every line and form in a Hesse drawing always looks irrefutably handmade.

While Hesse’s debts to Minimalism—and specifically to LeWitt—are acknowledged in virtually every text on her work, there is scant recognition or analysis of the important ways that her work influenced LeWitt’s, even though he spoke openly about his credit to her. In 1968, LeWitt created his first wall drawing at Paula Cooper Gallery in New York. Inherent to this new body of work was the notion that a wall drawing would be different every time it was installed—not only because no two spaces or walls are ever identical, but also because LeWitt designed instructions that ensured that particular

works would differ with each iteration, often considerably so. The work becomes, in effect, a musical score, interpreted differently by each person. While Hesse would never claim to be the first artist who made a work that would be different each time it was reinstalled, she was certainly a pioneering contributor to the emergence of installation art—and the person whose variable configurations most influenced LeWitt’s thinking.

LeWitt learned of Hesse’s death when he was in Europe preparing for a major exhibition at the Gemeentemuseum in the Netherlands. On the heels of making *Wall Drawing #46* in Hesse’s honor, LeWitt wrote immediately to Enno Develing, the Gemeentemuseum curator:

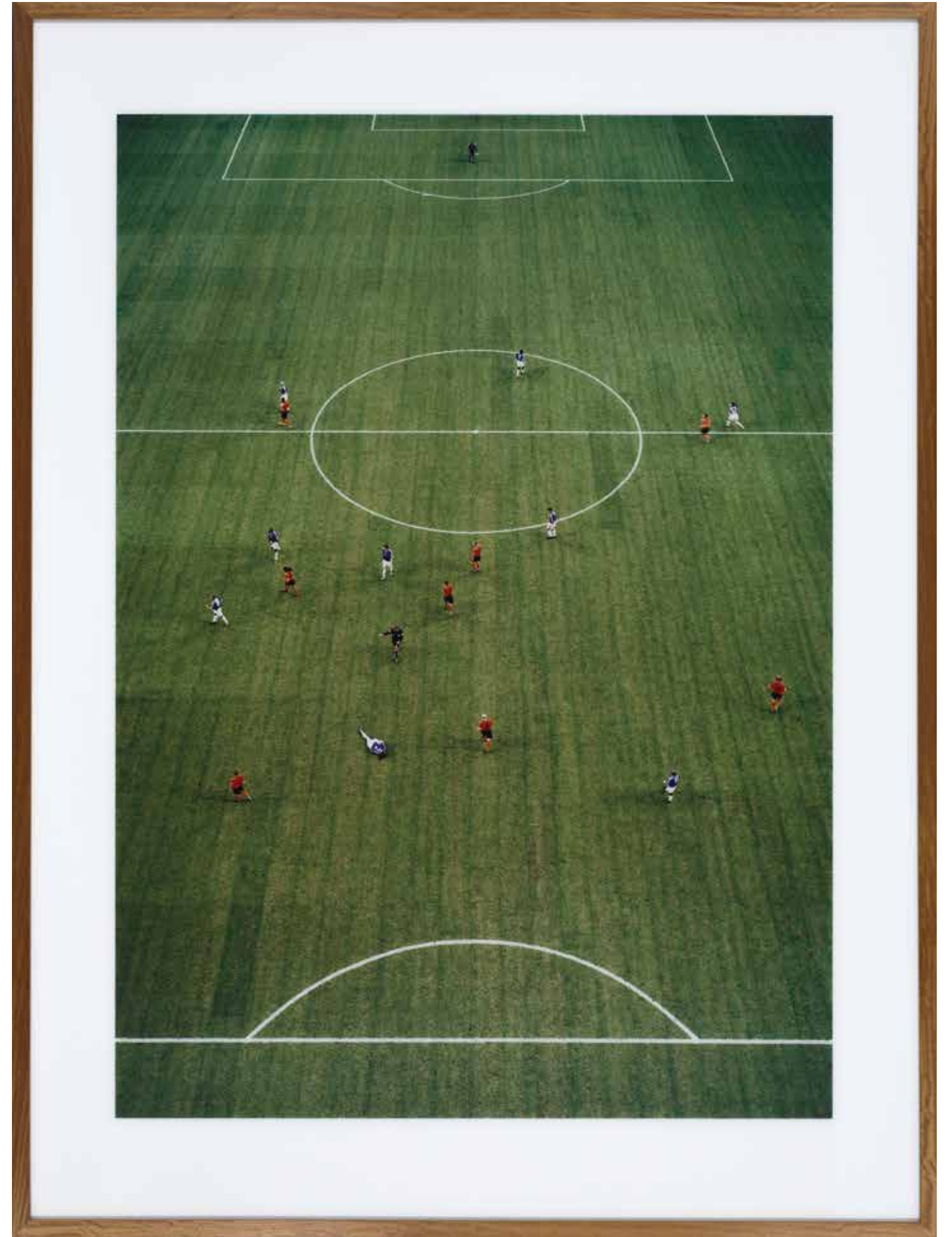
Dear Enno,
Eva Hesse has died in New York. She was my best friend and a great artist. I want to dedicate my show in The Hague to her and on the first page of the catalogue to say “this exhibition is for Eva Hesse.”

Hesse’s name also appeared in the section of the catalogue that featured short essays LeWitt had asked close friends to contribute. Shortly before she died, Hesse had submitted her statement. Printed in her own cursive script, it read:

*Sol LeWitt,
I have seen your work.
I have seen your work change.
I have seen your work grow.
I have seen your work.
Now it’s there, where you put it.
Now it extends itself unto us.
Now we have grown to see it.
Thank you for your request.
Thank you for Sol’s,*

*Sincerely
Eva Hesse*

While Hesse never received a solo museum show during her lifetime, today both she and LeWitt hold secure places in the accounts of postwar American art history. To use Hesse’s words, art history has “grown to see” LeWitt’s work and to recognize her contributions as well. Hopefully now we have also grown to see the meaningful role that their friendship played in their lives and in their art. 🏠



Article adapted from *Converging Lines: Eva Hesse and Sol LeWitt*, edited by Veronica Roberts (New Haven, CT: Yale University Press, 2014).

BIG Photographs

Monumental images provide an immersive experience

EXHIBITION
BIG: Photographs from the Collection
June 4–October 9
Mark Schwartz and Bettina Katz Photography Gallery

PRECEDING PAGE
EM, Arena, Amsterdam I
2000. Andreas Gursky (German, born 1955). Chromogenic print mounted on Plexiglas in artist's frame; 276.8 x 207 cm. Private collection, New York 88.2001. © 2016 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Courtesy Matthew Marks Gallery, New York and Monika Sprüth / Philomene Magers, Cologne/Munich

Our sense of photographic scale was forever altered in the 1980s when a number of artists began producing gigantic prints. *BIG* presents eight monumental photographs made between 1986 and 2014; all but one are from the museum’s collection. Making their museum debut in this exhibition are works by Richard Barnes, Adam Broomberg and Oliver Chanarin, Clegg & Guttmann, Kevin Jerome Everson and Michael Loderstedt, Laura McPhee, and Vik Muniz. They are joined by community favorites by Andreas Gursky and Thomas Struth. Together the eight prints demonstrate how scale can alter a photograph’s meaning, as well as its physical relationship to the viewer and even the very experience of looking. Many photographs read well in reproduction, but not these gargantuan works, which have to be seen in person and insist on consideration not only as images but also as objects.

Andreas Gursky’s nine-foot-tall *EM, Arena, Amsterdam I* (2000) uses large scale and a steep, elevated camera angle to disrupt our usual relationship to the image. The precipitous angle, combined with radical cropping of the soccer field, transforms a three-dimensional space into a spare, abstract two-dimensional composition the size of a Minimalist painting. The players become tiny

Barbara Tannenbaum
Curator of Photography

figures, animating and adding depth to the flattened design formed by the field’s markings. Gursky and Thomas Struth, also represented in this exhibition, were part of a small group of German photographers who pioneered fine art explorations of commercial color printing and mounting processes and digital manipulation and enhancement, which until then had been used exclusively for advertising and promotion.

Many artists have turned to large-scale photographs to create an immersive experience. Laura McPhee’s *Early Spring (Peeling Bark in Rain)* (2008), a diptych measuring five feet tall and almost 13 feet wide, is from her series *Guardians of Solitude*, which documents two years in the history of three forested canyons in central Idaho. These formerly idyllic spots had been ravaged three years earlier by a massive wildfire accidentally caused by a man burning a cardboard box in a barrel.

The scale of *Early Spring* makes us very aware of viewpoint. Each half of the diptych shows the same area but from a slightly different distance and angle, like stereoscopic vision gone awry. Looking from a distance, the tale is one of destruction. Viewing the picture close up reveals early signs of recovery and rebirth. McPhee has chosen a scale and viewpoint

Viaduct 1992. © Kevin Jerome Everson (American, b. 1965) and Michael Loderstedt (American, b. 1958). Gelatin silver print; 121.4 x 162.7 cm. Gift of Joan Tomkins and William Busta 2005.94



TALKS
Barbara Tannenbaum and Michael Loderstedt
Wednesday, July 13, 6:00
Laura McPhee Saturday, September 17, 2:00

that make us feel as if we are wandering amid this forest. We look down to see the forest floor at our feet; above our heads, the treetops are cut off from view by the picture’s top edge. She engages us in a cautionary tale about human interaction with nature.


The aggrandizement in photographic scale is not solely a function of new technology. McPhee combined the old and the new to achieve her monumental prints, using film and a large-format view camera similar to late 19th-century models, but making a digital print to attain this size. Likewise, Kevin Jerome Everson and Michael Loderstedt used contemporary, commercially manufactured large-scale photographic paper to create *Viaduct* (1992), but their camera and printing apparatus

harkened back to the earliest days of photography. Loderstedt built a pinhole camera—one that had no lens, just a pinhole for its aperture—that fit inside the bed of his Ford Ranger pickup. Then, he says, he and Everson drove around Cleveland “photographing monumental sites in the city. . . . One of us would climb inside the camera, unroll a large piece of photo paper, cut it from the roll, signal to the other artist to open the primitive shutter over the pinhole. We used roll black-and-white paper as negatives, then contact printed them onto more roll paper using a homemade contact printer.”

Early Spring (Peeling Bark in Rain) 2008. © Laura McPhee (American, b. 1958). Digital ink print mounted to aluminum; overall 155.1 x 395.6 x 5.1 cm. Gift of Mr. and Mrs. Alfred M. Rankin Jr. 2011.218

Viaduct was shot from the Superior Viaduct looking across to the Detroit Superior Bridge and down onto the structures in the valley below. Words added to the image—WEST, COMMUNITY, ORNAMENT, VIADUCT, and EAST—comment on how this particular site functions. The bridges and viaducts spanning the Cuyahoga River point out, and literally bridge, an important division in the city between the east and west sides.

Contemporary roll paper coupled with the most primitive of photographic technologies is employed by Adam Broomberg and Oliver Chanarin in their subversive 19-foot-long war photograph, *The Day Nobody Died II* (2008). Uncomfortable with the role that war photography plays in propagating human suffering, they asked to be embedded with a British army unit during the Afghanistan war. Instead of a camera, they brought along a box containing a long roll of color photosensitive paper. Every time an event happened that a photojournalist normally would cover, they exposed a six-meter section of paper to the light. The results are abstract photographs, unique images created by the temperature of the light on that day, at that moment, in that place. The vertical bands that run the length of the work seem to divide the horizon into measures or beats. Distance, as we move along the work, seems to become a marker of time passing. The week the duo spent in Afghanistan turned out to be the deadliest week of the war to that point, but on their fifth day there, when the museum’s section of paper was exposed, no one was killed—hence the title of the work and the series.

What led artists to suddenly begin making photographs on the scale of monumental paintings? In addition to new printing materials and technologies, the growing recognition of photography as a fine art meant that photographers found their work competing for visual attention with paintings and sculptures in galleries. Recognizing a trend that dated back to the salons of the 18th and 19th centuries, they realized that bigger works received more attention and were taken more seriously. As photography’s elevated stature led to higher prices, more artists could afford to experiment with those costly new processes. But perhaps most importantly, large-scale photographs offered the opportunity to explore new, immersive relationships between the viewer and the image, an impetus that drives our own decade to delve into 3D and virtual reality imaging. 



EXHIBITION

Flower Power

The history of botanical prints has deep roots

EXHIBITION
The Flowering of the Botanical Print

Through July 3

James and Hanna
Bartlett Prints and
Drawings Gallery

LEFT
Large Flowering Sensitive Plant, from “The Temple of Flora”
1799. Joseph Constantine Stadler (German, active c. 1780–1812) after Philip Reinagle. Color aquatint, stipple, and etching with watercolor added by hand; 76.2 x 61 cm. Gift of the Print Club of Cleveland in honor of Mrs. William G. Mather 1955.479

Rosa Gallica-Agatha (study for “Les Roses”)
1817–24. Pierre Joseph Redouté (French, born Belgium, 1759–1840). Watercolor over graphite on vellum; 50.8 x 38.1 cm. Gift in the name of Warren H. Comring from his wife and children 1959.20

The Flowering of the Botanical Print, an exhibition tracing the history of the fruit and flower print, celebrates the centennials of the Cleveland Museum of Art and the Cleveland Botanical Garden. The museum began collecting botanical prints in 1939 when the Print Club of Cleveland established a memorial for Donald Gray, a landscape architect and *Cleveland Press* garden columnist who served as the club’s president in 1933–34. Over the years this collection has grown to more than 100 prints and related drawings.

One of the earliest representations of a group of plants is 275 examples carved in low relief on the walls of Thutmose III’s temple at Karnak, Egypt, dating to the mid-1400s BC. The ancient Greeks and Romans also contributed to botanical records by illustrating “herbals,” books describing plants used for medicinal purposes. The first one, written in Greek by Dioscorides about AD 40–90, contained naturalistic drawings, but as they were copied repeatedly over the centuries, they became more and more stylized—often becoming useless for the purpose of identification—and errors were perpetuated.

The first printed herbals in Europe appeared in Germany in the late 15th century with illustrations based on schematic representations in ancient manuscripts. Designed and cut by anonymous craftsmen, the images are simple but have a bold and decorative charm.

The *Herbarius Latinus* (loaned by the Dittrick Medical History Center and Museum, Case Western Reserve University), containing German native and garden plants, was intended to serve as a book of simple remedies for the general public. Printed by Peter Schoeffer in 1484, the images are hand colored with watercolor. By the 16th century herbals were more sophisticated, such as *Herbarum Vivae Eicones* (also loaned by the Dittrick Museum), published in 1531–36 by Johann Schott. The volume set new standards of truth and skill for botanical illustrators through Hans Weiditz’s beautiful, realistic drawings, which were expertly interpreted by woodcutters, resulting in lively and naturalistic plants.

Seventeenth-century botanical illustrators were stimulated by a surge of interest in their subject. While in the mid-16th century only 500 plants were known, less than a century later that number had

Jane Glaubinger
Curator of Prints

grown to 6,000. A passion for cultivating beautiful rather than useful plants prevailed, and formal gardens, which had

carefully arranged flower beds based on embroidery designs, supplemented varieties of local plants with foreign samples. Exotic flowers became available in Europe as the Dutch founded colonies in the East and West Indies, South America, and India. Fabulous royal gardens were planted in France at Fontainebleau and the Louvre, and in England, according to the historian Wilfred Blunt, “a whole nation went mad about flowers.” Kew Gardens, founded in London in 1721, became a major institution for knowledge about plants from every continent.

From the early 17th century wealthy European amateurs who cultivated lavish gardens also hired artists to make “florilegia” (from Latin, meaning a gathering of flowers), sumptuous picture books of their favorite and most prized flowers. Compiled



Orange Lilies, in “Florilegium” 1600s.
Anonymous (French).
Watercolor on vellum; 31.1 x 20.2 cm. Gift of the American Foundation for the Maud E. and Warren H. Corning Botanical Collection 1963.594aa



TALK
Let’s Talk Flowers!
Wed/May 18, 6:00.
Cynthia Druckenbrod of
the Cleveland Botanical
Garden

for the horticulturist rather than for the botanist, the pages were painted with watercolor on vellum or paper, since watercolor gives the illusion of transparency, luminosity, and the delicacy characteristic of many flowers. The white background duplicates bright sunlight and also provides highlights on the image.

A major problem in horticulture was the lack of a consistent system of classification. The first successful attempt to establish a common nomenclature was in 1724 when 20 London nurserymen published a list of all the trees, shrubs, plants, and flowers grown in their nurseries. But the real breakthrough came in 1735 when Carl Linnaeus published *Systema Naturae*, which classified 7,700 plants by their sexual parts. The flora is divided into classes or families according to the number and disposition of the stamens and pistils. Linnaeus also developed a bino-

mial naming system in which the first name applied to a whole group of plants and the second identified each plant individually. Since then, the scientific accuracy required for the delineation of flower, fruit, leaf, and stalk required an artist who combined artistic skill with botanical knowledge.

The 18th century also saw the invention of new printmaking techniques that offered a variety of tonal effects that tremendously enhanced botanical prints. Artists such as Pierre Joseph Redouté executed drawings using gouache and watercolor, which skilled craftsmen translated into prints. While mezzotint (a process where the printing plate is roughened and then the engraver works from dark to light, creating different values) and stipple (where dots create values) make it possible to produce an enormous variety of tones, the etching technique known as aquatint imitates the delicacy and transparency of watercolor and ink wash.

Redouté, who in the 1780s studied flower painting in Paris with Gerard van Spaendonck, one of the masters of the art, achieved an international reputation for his botanical illustrations and enjoyed a long, successful career. He is especially famous for *Les Roses*, a set of lavish prints commissioned by Empress Josephine, who after marrying Napoleon Bonaparte in 1795 rebuilt the royal country estate Malmaison and its opulent gardens. An immense hothouse was constructed to shelter her magnificent collection of rare and exotic plants, including 250 varieties of roses. The museum is fortunate to have some of Redouté’s drawings, which were executed in watercolor over graphite on vellum.

The greatest English botanical publication of the early 19th century was Dr. Robert John Thornton’s *Temple of Flora*. Although Thornton studied medicine, his passion was botany, and he soon embarked on a major publishing venture that brought both fame and financial ruin. The work, *New Illustrations of the Sexual System of Linnaeus*, was the most sumptuous botanical publication ever produced. The section “Temple of Flora” has 28 flower portraits set not against a plain conventional background but in the full richness of their natural settings. Unfortunately, the day of the great florilegia had passed and in 1837 Thornton died in poverty. Only four years later, at age 81, Redouté suffered a stroke while examining a lily. With his death the age of the spectacular French flower painting drew to a close. 🏠

FOCUS EXHIBITION

This Sporting Life

The work of artist (and athlete) George Bellows

Stag at Sharkey’s 1909.
George Bellows (American,
1882–1925). Oil on canvas;
92 x 122.6 cm. Hinman B.
Hurlbut Collection 1133.1922



EXHIBITION
Stag at Sharkey’s:
George Bellows and the
Art of Sports
May 14–September 18
Julia and Larry Pollock
Focus Gallery

Sporting images punctuate the career of George Bellows (1882–1925), who is best known for his boxing picture, *Stag at Sharkey’s*, in the Cleveland Museum of Art. Considered shockingly vulgar in its day, the painting is now widely admired for its audaciously gutsy subject rendered in a dazzlingly vigorous technique. The museum’s next focus exhibition presents the masterpiece alongside a choice selection of nearly two dozen of his paintings, drawings, and lithographs that also feature depictions of athletic competition and fitness.

An accomplished athlete, Bellows was an especially appropriate artist to address the subject of sports. He played baseball and basketball as a youth in his hometown of Columbus, Ohio, developing sufficient ability to letter in both at Ohio State University. According to some accounts, scouts for the Cincinnati Reds took notice of his shortstop talents. However, Bellows’s first love—art—ultimately intervened, and after his junior year he left Ohio State for New York to study painting. In a remarkably short period he became the leading artist of his generation. In his later years he developed recreational passions for tennis and billiards, which he routinely played with friends. Bellows’s life was

Mark Cole
Curator of
American
Painting and
Sculpture

cut short at the age of 42, due to complications that set in after his appendix ruptured.

Bellows’s creative trajectory coincided with the remarkable rise of sports in American culture. By the time the art-

ist came of age at the dawn of the 20th century, sports had transitioned from informal rural entertainments to organized urban pursuits. The popularity of sports continued to increase dramatically, attracting participants and captivating spectators from virtually every background and demographic. During the golden age of sports in the 1920s, some activities—including billiards, boxing, professional baseball, and college football—became national obsessions.

An astute observer, chronicler, and interpreter of the world around him, Bellows presented his sporting subjects as microcosms of society. A notable array of contemporary social issues infuse these works, set in locales ranging from crowded tenement neighborhoods to sprawling millionaire estates. Ultimately for the artist, sports were metaphors for life itself, and his images of skill and rivalry stand as potent symbols for the brash competitive spirit of modern America. 🏠

Jon Pestoni: Some Years

A contemporary artist moves ahead by looking back to ideas and techniques throughout art history

EXHIBITION
Jon Pestoni: Some Years
Through July 10
Transformer Station

Over the past two years, the contemporary art department has organized exhibitions featuring some of the most original and unorthodox artworks being produced today, but this spring the museum presents the first of two shows that get back to the basics of modern and contemporary art: abstract painting.


In April *Jon Pestoni: Some Years*, the first solo institutional exhibition for the Los Angeles-based painter, opened at Transformer Station. Occupying both galleries, the exhibition surveys the past five years of Pestoni's artistic output, ranging from

Beau Rutland
Assistant Curator of
Contemporary Art

large-scale, monumental abstract canvases to more intimately scaled works on paper. Born in St. Helena, California, in 1969, Pestoni received his MFA from the University of California, Los Angeles, in 1996.

Having worked through a number of painterly modes and processes since the mid-1990s, Pestoni discovered a bold and singular style around 2012. Created with a vivid and optically charged palette, Pestoni's paintings are marked by the use of multiple layers of geometrical shapes, biomorphic blobs, and gorgeously thin brush strokes. Also typical of the artist's work is the "dry-on-dry" application of a thin brushstroke onto already dried oil paint, creating a flickering scrim (as opposed to the wet-on-wet technique favored by artists such as Alex Katz). Pestoni's paintings summon forth an incredible range of influences—including Mark Rothko, Gerhard Richter, Ferdinand Léger, Myron Stout, Joan Mitchell, and Cy Twombly.

Though his works are primarily abstract, standing in front of a Pestoni painting conjures up a variety of images, emotions, and physical actions. His works feel especially contemporary despite their traditional facture. Working from one month to two years to finish a painting, he often destroys or paints over a canvas if it feels too proper, too ready, too easy. This anxiety of creating the perfect picture is all too familiar in our digitally connected present.

The contemporary art department aims to represent the most relevant and significant art of our time, continuing the CMA's legacy of presenting art of unsurpassed quality. With this in mind, we offer these winsomely toothy works for viewers to contemplate and enjoy. 



OPPOSITE
Underbite 2014. Jon Pestoni (American, born 1969). Oil and mixed media on canvas; 261.6 x 198.1 cm. Collection of Laurie Ziegler. Courtesy of the artist and David Kordansky Gallery, Los Angeles

LEFT
Replica 2013. Jon Pestoni. Oil on canvas on board; 182.9 x 121.9 cm. Sundry Art—Contemporary Fund 2016.5. Courtesy of the artist, Real Fine Arts, New York, and David Kordansky Gallery, Los Angeles. Photography: Lee Thompson

Ramses II in Mourning

A new look at a work from Cleveland’s Egyptian collection

EXHIBITION
Pharaoh: King of Ancient Egypt
Through June 12
Kelvin and Eleanor Smith Foundation Hall

An exhibition is often an occasion to look at old objects anew. *Pharaoh: King of Ancient Egypt* presents a selection of 145 works from the British Museum’s renowned Egyptian collection, together with a dozen pieces from Cleveland’s own collection, including a figured ostracon that depicts a divine nursing scene. While preparing the exhibition catalogue, we had the opportunity to take a new look at this remarkable piece.

On the right of this large limestone flake stands the figure of Ramses II, suckled by a goddess whose

Aude Semat
Guest Curator

name is lost. The king wears the *khepresh* crown (often called the blue crown), with a uraeus at the brow, a pleated robe over

a short kilt with an ornamented central flap, and sandals. He holds two scepters in his left hand, while raising his right one, palm outward, toward the goddess in a sign of adoration. His identity is indicated by a cartouche behind him, giving his prenomen, or coronation name, *User-maat-Ra Setep-en-Ra*—that is, Ramses II. The goddess’s close-fitting dress has a vulture-feathered pattern, and she wears a tripartite wig with a ribbon adorned by a cobra jewel that matches her earring. She holds Ramses II by the shoulders with one hand while offering her breast to him with the other. The king is shown on a smaller scale than the nursing goddess—a representational convention rather than an indication of his age (as Ramses II was 21 or 22 years old when he ascended the throne). The scene is framed by a black ground line at the bottom, the hieroglyph of the sky at the top, and three lines in black and red on each side. Below, a legend in cursive hieroglyphs completes the scene.

Divine nursing of the king is an iconographic theme known at least since the Old Kingdom. Although the identity of the nursing goddess here is lost, her vulture-feathered dress suggests the idea of motherhood (which the vulture symbolized in ancient Egypt). Thus, through her milk, the divine wet-nurse offers protection to Ramses II. Divine nursing of the king was related to three types of birth: true birth, birth into kingship (at the king’s accession and enthronement), and rebirth after death.

Figured ostracon:
Ramses II suckled by a goddess c. 1279–1213 BC.
New Kingdom, Dynasty 19,
reign of Ramses II. Probably
Thebes, Egypt. Painted lime-
stone; 31.2 x 18.2 x 3.3 cm.
Given in honor of James N.
Sherwin, Trustee 1957–1971
1987.156



ABOVE
Ramses II represented in the tomb of Nakhtamun
New Kingdom, Dynasty 20.
Thebes, Cheikh Abd el-Gurna, tomb of Nakhtamun (TT 341). Photo: From Nina M. Davies and Alan H. Gardiner, *Ancient Egyptian Paintings*, vol. 2 (Chicago: University of Chicago Press, 1936), plate C

RIGHT
Ostracon with a royal head c. 1280 BC. New Kingdom, Dynasty 19. Western Thebes, Egypt. Painted limestone; 18.5 x 14.6 x 2.9 cm. The Walters Art Museum, Baltimore, 32.1



Several details hint at the scene’s context and the ostracon’s function. First, a close look at Ramses II’s face reveals three rows of black dots at the nape of the neck, and a few more on the temple, beneath the crown, representing hair growth. In ancient Egypt, unkempt hair, often paired with a stubble (perhaps present here through a subtle wash of red ocher on the jaw?), was a sign of mourning, as recounted by Herodotus: “the Egyptians, who wear no hair at any time, when they lose a relative, let their beards and the hair of their head grow long” (*Histories* 2.36, translated by George Rawlinson [New York, 1909]). French Egyptologist Christiane Desroches-Noblecourt has demonstrated that Egyptian kings wore their hair and beard unkempt as a sign of mourning of their predecessor, during the period between their accession and enthronement. The accession to the throne took place on the first day following the death of the new king’s predecessor while the enthronement could take place only after the new king had taken care of his predecessor’s funeral and burial in the Valley of the Kings, ideally 70 days after his death. Although bearing the same name (*khaou nesut*, or “appearance of the king”), accession and enthronement were two different events. Concerning Ramses II, we do know that he accessed to the throne at the end of July, possibly 1279 BC, upon his father’s death, and that his coronation must have taken place shortly afterward, in Thebes, probably in Karnak.

Thus, this image relates to the period of mourning following the death of Seti I, Ramses II’s father, and most probably dates from this time as well. Several Ramesside ostraca, as well as a few wall reliefs and paintings, represent the king in mourning, but rarely in connection with divine nursing. Furthermore, art in the earlier Ramesside period displayed Amarna influences; here indeed we can note a few, such as the pierced earlobe, the three creases of flesh on the necks of Ramses II and the goddess, the rendering of the hands, and especially the differentiation of far and near feet. Together with the iconography of mourning, these Amarna mannerisms suggest that this image was executed

during the early stage of Ramses II’s reign, in his year 1.

A third meaningful feature should be noted, which is the khepresh crown worn by Ramses II. This royal headdress is often associated with the king’s mourning and relates to accession and enthronement. Often described as a “war crown,” the khepresh actually has several meanings, such as symbolizing coronation and power (hence its presence in military events where it depicts the king as triumphant), and, above all, designating the living king.

Lastly, placing the ostracon in context, the object and its inscriptions in hieratic writing at the back (regarding bread and grain deliveries) point toward

the community of Deir el-Medina. This settlement, on the west bank of Thebes, was occupied by the workmen and artists responsible for the carving and decoration of the royal tombs during the New Kingdom. However, this doesn’t necessarily mean that Cleveland’s ostracon comes from Deir el-Medina, as many ostraca have been found in the Valley of the Kings, the Valley of the Queens, and nearby sanctuaries. Such limestone flakes were generally used by draftsmen and painters for sketches and apprenticeship, but this exam-

ple’s large size (ostraca larger than 25 cm in height or width being quite rare) and finished condition point to a different function. Despite several breaks in the upper right corner, at the bottom, and on the left side, we can still recognize the scene’s rectangular shape. The nuanced palette, careful drawing, and composition denote a highly skilled draftsman. Therefore, it can be ranked among the very few ostraca not associated with artistic practice, instead functioning as a finished work. These images have been labeled “stela-ostraca” by the Swiss scholar Andreas Dorn, as they often have a votive function. Thus, Cleveland’s ostracon may well have been created as a commemoration of Ramses II’s accession to the throne. Other aspects, such as its inscriptions, the nursing deity’s identity, and the association of divine nursing with mourning, require further study, and we hope to publish findings in a subsequent article. 🏠

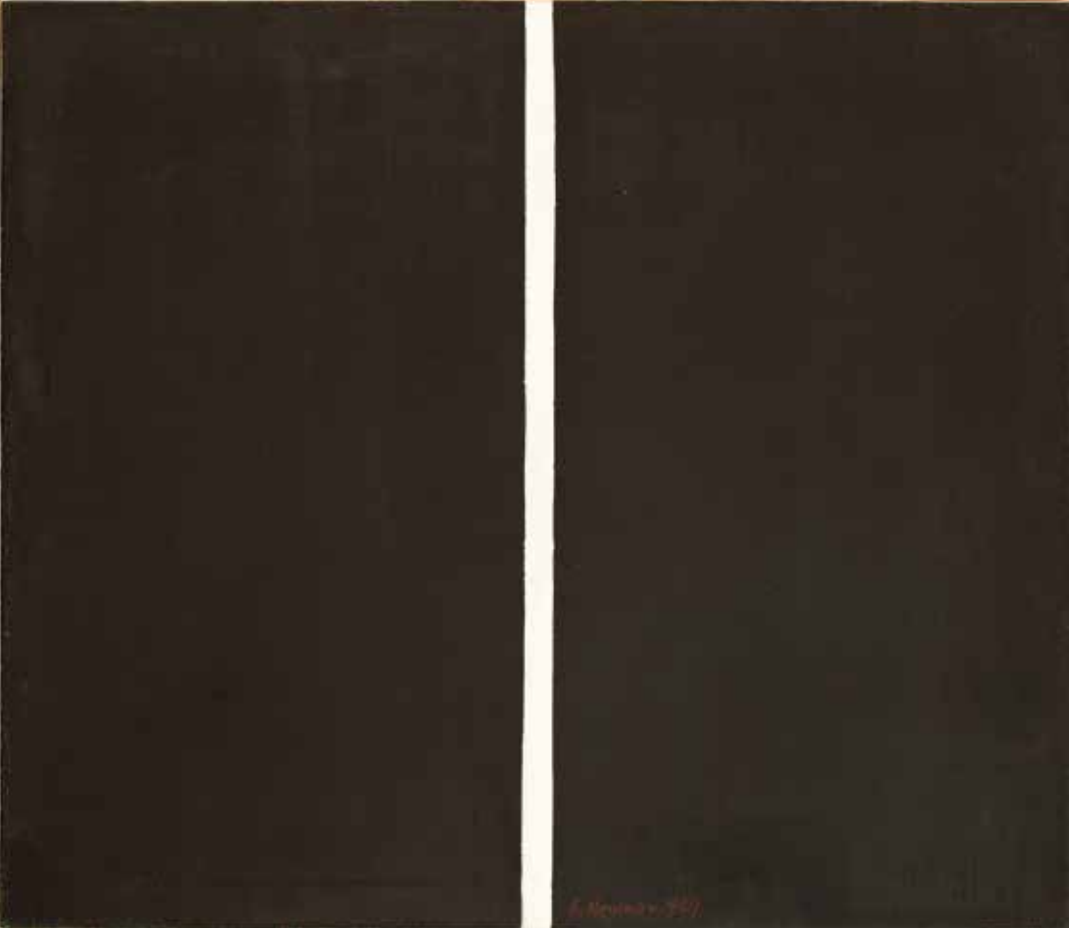
A New Beginning

“I want my painting to separate itself from every object—and from every art object—that exists.” —Barnett Newman

GALLERY 227
May 3–August 14

Talks June 14 and 15, 2:00;
see page 34

Onement IV 1949. Barnett Newman (American, 1905–1970). Oil and casein on canvas; 84 x 97 cm. Allen Memorial Art Museum, Oberlin College, Ohio, Fund for Contemporary Art with additional funds from the National Endowment for the Arts Museum Purchase Plan and an anonymous donor, 1969 AMAM 69.35. © 2015 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York



When first exhibited during the late 1940s, Barnett Newman’s radically stark paintings tended to bewilder his contemporaries, provoking overwhelmingly negative responses ranging from sarcasm to hostility. Only later would they be praised as key works in the history of modern art. *Onement IV* (1949), on loan from the Allen Memorial Art Museum at Oberlin College, is the fourth in a series of six similarly titled paintings, all featuring Newman’s characteristic format of broad areas of flat color interrupted by thin vertical bands. In each of the *Onement* paintings, a single band bisects the composition in its center, creating two equal-size fields on either side. According to the artist, these bands—which he later called “zips”—did not so much divide the canvas as unify it.

Newman’s titles are often solemnly profound, and he intended this painting to have mystical

Mark Cole
Curator of
American Painting
and Sculpture

connotations; indeed, “onement”—an archaic term referring to Judaic and Christian concepts of “atonement”—indicates a process of achieving spiritual reconciliation.

During his first solo exhibition, in 1950, Newman supplied a printed artist’s statement for gallery visitors, describing his works as “embodiments of feeling.” Such notions aligned his art with that of the Abstract Expressionists, who communicated emotional impulses through line, shape, color, and texture, most often without making references to recognizable objects. However, unlike the creations of his Abstract Expressionist compatriots, Newman’s paintings were extraordinarily austere to a point where detractors accused him of pushing abstract painting to an absurdly reductive limit. So harshly dismissive were the reactions to his first two solo shows that the artist, despite being at the crucial outset of his mature career, effectively launched a moratorium against exhibiting his work that lasted seven years.

By the time Newman resumed exhibiting during the late 1950s and into the ’60s, much in the American art world had changed. Artists of a younger generation, chief among them the Minimalists, had begun debuting work acutely indebted to Newman’s precedent. Far from his previous status as an idiosyncratic outlier, Newman was now acknowledged as an essential figure whose impactful art merited reconsideration. It was with a pronounced sense of vindication that he reveled in this new appreciation, exclaiming, “They say that I have advanced abstract painting to its extreme, when it is obvious to me that I have made only a new beginning.”



White Tara

An exquisite Buddhist statue from the Asia Society is now on view with art of the Himalayas

GALLERY 239
Through November 6

Talks May 10 and 11, 2:00;
see page 34

In Buddhist traditions of the Himalayas, White Tara is the name given to a regal female form that embodies the abstract ideal of compassionate action to free beings from suffering. Buddhist devotional literature dating back to the 700s reveals how this form of Tara arose from tears shed by the Bodhisattva of Compassion while witnessing the misery of beings suffering in hell. She was gen-

Sonya Rhie Quintanilla
George P. Bickford
Curator of Indian
and Southeast Asian Art

erated as the image of one who not only can see the sufferings of others with her multiple eyes but also has the power to act on their behalf. The wealth of her ornaments and materials implies the success of her work and, by extension, the work of Buddhist practitioners who meditate on who she is and what she stands for, carrying her ideals of compassionate action into their own lives.

It is this aspect of Buddhist art—the uplifting compassionate ideals—that most appealed to John D. Rockefeller 3rd and his wife, Blanchette, who acquired this exquisite example of White Tara in silver, draped with multicolored adornments. The Rockefellers had turned to Sherman E. Lee, then director of the Cleveland Museum of Art and chief curator of Asian art, to advise and confirm acquisitions of art from regions east of the Indus River for their personal collection. Active in foreign affairs and international political circles from the 1950s through the 1970s, the couple traveled to Asia annually, and they recognized the ever-increasing importance of making that continent’s arts a source of education and delight for the American public. To that end they founded the Asia Society Inc., New York, where their collection is housed as the core of the permanent holdings. A shining example of the warm relationship between the Rockefellers and Sherman Lee, and between the Asia Society and the Cleveland Museum of Art, the White Tara currently graces our Himalayan galleries in celebration of shared ideals.



White Tara 1600s. Tibet or Mongolia. Silver with gold and inlays of semiprecious stones; h. 17.1 cm. Asia Society, New York, Mr. and Mrs. John D. Rockefeller 3rd Collection 1979.52. Photography by Synthescape, courtesy of Asia Society

Four Figures on a Step

A masterwork by Bartolomé Esteban Murillo on loan from the Kimbell Art Museum

GALLERY 212
May 10–July 24
Talks June 28 and 29,
2:00; see page 34

Spending most of his career in his native Seville, Bartolomé Esteban Murillo was orphaned at the age of 10. He was apprenticed to the painter Juan del Castillo, but has much in common with the Spanish old masters Francisco de Zurbarán and Jusepe de Ribera, whose enigmatic and dramatic compositions shaped Murillo’s early style. It is fruitful to compare the Kimbell Art Museum’s *Four Figures on a Step* with the Cleveland Museum of Art’s *Christ and the Virgin in the House at Nazareth* (c. 1640) by Zurbarán. Painted within the space of two decades, both works display a darkened background that draws attention to expressive figures engaged theatrically in an intimate, invented scene.

Murillo’s primary patronage came from the church, and he rose to prominence painting religious pictures. But in his innovative depictions of

Cory Korkow
Associate Curator
of European Art

lower-class genre scenes, hitherto unprecedented in Spain, he revealed daily life in his 17th-century town. These inventive subjects were beloved by collectors both during the artist’s lifetime and for many decades after his death. Murillo was celebrated as a master of Spanish golden age painting until the early 20th century, when his reputation declined. Now again acknowledged for his genius, Murillo’s puzzling genre scenes continue to intrigue audiences with subjects that defy easy interpretation.

Whether *Four Figures on a Step* depicts a humble family, a prostitute’s invitation, or a tender delousing, the participants evince a startling realism. It is easy to see how Murillo’s focus on the lower-class faces of the street was held in such high esteem by painters and collectors of the 19th century, when social realism resonated strongly as a genre. The glasses

Four Figures on a Step
c. 1655–60. Bartolomé Esteban Murillo (Spanish, 1617–1682). Oil on canvas; 109.9 x 143.5 cm. Kimbell Art Museum, Fort Worth, Texas AP 1984.18



Christ and the Virgin in the House at Nazareth
c. 1640. Francisco de Zurbarán (Spanish, 1598–1664). Oil on canvas; 165 x 218.2 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund 1960.117




Murillo’s puzzling genre scenes continue to intrigue audiences with subjects that defy easy interpretation.

worn by the elderly woman may seem incongruous to modern audiences, but are in fact tied to the tradition of Spanish picaresque (roguish adventure) literature, in which the *celestina* (procuress) is often represented as a bespectacled old woman wearing a headscarf. Her concerned expression is a poetic counterpoint not only to the mirthful and self-assured boy, but especially to the young girl, whose contorted, winking face seems to challenge the viewer.

Although Murillo did not travel widely, probably not even visiting Madrid where Velázquez worked, he was an admirer of Dutch painting, which he knew through prints. These may have inspired both the veiled seductress and the delousing vignette, which was a popular Dutch visual metaphor for spiritual cleansing. Whatever the identity of the figures, Murillo’s genre scenes deliberately evade simple classification and continue to perplex and reward viewers with the combination of slippery narrative and individualistic expression.

The artist, who was also a skilled painter of portraits, sensitively observes the characters. In *Four*

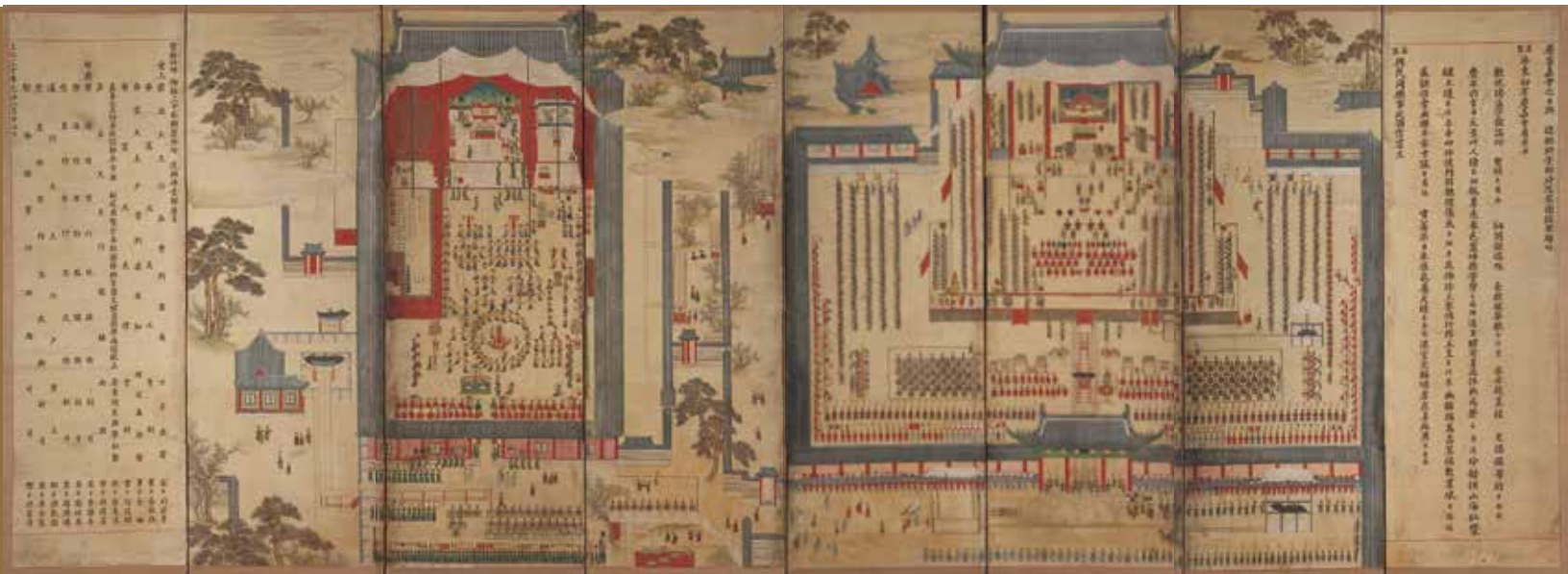
Figures on a Step Murillo employs the darker palette characteristic of his early career. The genre scene can be dated to about 1655–60, and presents a fascinating contrast to two religious works by Murillo in the Cleveland Museum of Art’s collection that date from later in the artist’s career. The paintings *Laban Searching for His Stolen Household Gods* (c. 1665–70) and *The Immaculate Conception* (c. 1680) are lighter in tone and emphasize landscape and supernatural devotion, respectively, instead of the rustic realism of *Four Figures on a Step*. The loan of the Kimbell’s *Four Figures on a Step* provides the rare opportunity to compare Murillo’s dual nature as a bold and perceptive observer of street life, and a graceful painter of sweet spiritual visions. 



The Immaculate Conception c. 1680.
Bartolomé Esteban Murillo.
Oil on canvas; 220.5 x 127.5 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund 1959.189

Royal Banquet

A folding screen from Korea commemorates a magnificent royal feast




GALLERY 236
June 6–September 6

Royal Banquet for Celebration of the 40th Birthday and 30-Year Rule of King Sunjo 1829. Korea, Joseon dynasty. Eight-panel folding screen, ink and colors on silk; 149.5 x 415 cm. Leeum, Samsung Museum of Art, Seoul, Korea

On loan from the Leeum, the Samsung Museum of Art in Seoul, this eight-panel folding screen is one of the finest surviving 19th-century banquet paintings. Crown Prince Hyomyeong (1809–1830), who loved music and dance, orchestrated elaborate programs for a royal festival in celebration of his father King Sunjo’s 40th birthday and 30th year of reign, and he commissioned screens to commemorate the event. Made in multiple copies, such screens were given to banquet attendees as a token of royal grace. The first panel (starting from the right-hand side of the screen) conveys a series of poems composed by court officials in response to the crown prince’s poem that was first recited during a state feast in honor of the king. A formal feast for male court members is rendered across the next three panels, while panels five to seven depict a more private

Sooa McCormick
Assistant Curator
of Asian Art

and intimate banquet reserved for the king and royal family members. The last panel bears a list of eight court officials who prepared and executed these celebratory events, along with a short note indicating when the screen was created.

Throughout the royal festival, a variety of music and dance performances took place. The dances performed during the informal banquet are portrayed on the lower half of the third panel from the left. Symbolizing a farewell to royal guests, the Boating Party Dance—in which 29 dancers marched around a colorfully decorated miniature boat—was chosen as the festival’s finale. Although the dances were performed sequentially, on the picture plane they appear to be taking place all at once. The concept of time and its logic was sacrificed in favor of amplifying the painting’s bustling atmosphere. 

Enhancing East Asia

Experience the Japanese and Korean galleries in new light

Man Strolling with a Boy Carrying Flowering Branch c. 1810. Kitagawa Fujimaro (Japanese, 1790–1850). Hanging scroll; ink and color on silk; 180.4 x 48.3 cm. The Kelvin Smith Collection, given by Mrs. Kelvin Smith 1985.256

Sinéad Vilbar
Curator of Japanese
and Korean Art

Visitors to the north wing over the past few months have no doubt noticed the temporary closing of the Korea Foundation Gallery and the Kelvin and Eleanor Smith Galleries of Japanese and Korean Art. A team led by the museum’s curatorial, conservation, and design staff, along with members from the editorial, interpretation, photography, production, registrar, and security divisions, has been working to enhance the galleries. They have been reconfiguring the space and the casework, performing conservation treatments on works to be installed, generating new photography for the website, and conducting new research for the labels, among other undertakings. When the galleries reopen as part of our centennial celebration in June, everyone will be able to enjoy new rotations of the museum’s permanent collections of Japanese and Korean art in a much grander setting designed to showcase the treasures of the two collections and to highlight their diversity.

Major changes in the galleries’ design and configuration include a convenient new entrance from the Breuer building that comes with the addition of gallery space for displays of artworks from across Asia. Another significant change is the elimination of walls within the Japanese and Korean galleries, thus opening up long vistas for the enhanced appreciation of major works of art, and making it possible to experience a sweeping view of the entire installation of all three galleries. The opening up of the space was made possible by closing a pair of sliding glass doors that led out to the alleé overlooking the atrium. Thus internal walls are no longer needed to prevent uncontrolled light from reaching the highly light-sensitive collections. The works can now be displayed to best effect within logical narratives based on culture, media, time periods, and of course, aesthetic pleasure.

Although the sliding doors from the atrium originally were meant to serve as the main entrance to the Japanese and Korean collections, studies since those galleries opened showed that most visitors entered instead from either the Arlene M. and Arthur S. Holden Textile Gallery or the Himalayan gallery. In the reconfigured space, entering the Korean gallery from the Himalayan gallery, with its Tibetan and



THANKS
Special thanks to the Kelvin and Eleanor Smith Foundation for its generous support of this project. Additional support provided by Mr. and Mrs. Andrew L. Green and the National Museum of Korea, Seoul.

Better flow; access from the Breuer wing
Revised gallery layout



Then and Now

A century of education at the museum

When the Cleveland Museum of Art opened in 1916, reporter Albert Ryder observed, “There is of necessity something raw and chilly about a new museum, up the stairs of which but few feet have tramped and through the halls of which almost no seekers after pleasure and knowledge have wandered. The atmosphere is lacking, but the sense of undeveloped opportunities and possibilities is great.”

But Ryder had it wrong. Though the building itself was new, the fledgling museum’s possibilities and opportunities were anything but undeveloped, thanks largely to the early focus on education by its founders, trustees, first director Frederic Allen Whiting, and first educator Emily Gibson.

Upon arriving in Cleveland from her post as the director of a school in Indianapolis, Gibson immediately got to work even though the museum itself wasn’t yet open. She organized a traveling exhi-

Bethany Corriveau
Audience
Engagement
Specialist,
Interpretation

bition of Babylonian and Assyrian tablets for local libraries, arranged for art classes in Cleveland’s elementary and middle schools, and gave talks and lectures to groups throughout the city to interest as many people as possible in the museum’s success.

After the museum opened its doors to the public in June 1916, the workload of the education department continued to grow. During the week, schoolchildren visited with their teachers, while children’s programs—films, talks, puppet shows, and art classes—brought young visitors to the galleries every Saturday. In 1919 the Cleveland Museum of Art became the first American art museum to allow students to sketch in the galleries. Traveling exhibitions continued to visit schools and libraries around the city, presenting works of art from the lending collection.



CMA ARCHIVES

Festival Scenes Japan, Edo Period (1615–1868). Six-fold screen; ink, color, and gold on gold-ground paper; 51.1 x 208.9 cm. The Kelvin Smith Collection, given by Mrs. Kelvin Smith 1985.279

FEATURED LOAN
To learn about a centennial loan from Korea, see page 22.

Nepalese Buddhist painting, statuary, and ritual implements, brings a sense of continuity, because visitors will first encounter works of Korean Buddhist art, including statuary, ritual implements, and containers for sacred texts. Entering the Japanese galleries from the textile gallery leads to an array of Japanese woodblock prints, the designs of which often feature exquisite renderings of Japanese costume. And entering the galleries from the Breuer building offers a majestic view of the Medicine Master Buddha, beyond whom the entirety of all three galleries unfolds. One can take in at a glance Japanese and Korean screens, at once formally similar but technically and stylistically diverse, as well as a panorama of the many other works on view, including statues, ceramics, lacquerware, textiles, and metalwork.

Along with new space to display woodblock prints, the Japanese galleries will have a dedicated case for ceramics, as will the Korean gallery. These two cases are modeled after those now in the Chinese galleries, and will be set across from each other so that visitors can concurrently experience both traditions. The installation of two new large cases in the Korean gallery enables the museum to continue to display Korean folding screens, but also creates flexible spaces where screens can be combined with works in other formats, such as hanging scroll paintings and album leaves, and even ceramics and textiles. In addition, the cases make it possible to mount special loan exhibitions of works from Korean institutions in the gallery.

New large cases in the Japanese galleries are also flexible. Besides showcasing the museum’s enviable collection of Japanese folding screens, the cases are designed to accommodate paintings

in other formats, as well as works in other media. When the cases are used for screens, additional paintings in the hanging scroll format can be hung in dedicated cases on other walls of the galleries. A special feature in the new Japanese galleries is a case that matches the dimensions of a typical tokonoma alcove, the space traditionally used for the display of seasonally appropriate paintings, objects, and floral arrangements in either a home or tearoom. The tokonoma is one of the fundamental spaces for artistic ensembles in Japan, where a person’s artistic achievement is measured not through creating individual works of art, but by the ability to aesthetically arrange works of art created by others, and by the power of that arrangement to elicit inspired commentary from one’s guests.

The inaugural rotation of the Japanese galleries will feature highlights from the Kelvin Smith Collection. On view will be a vibrant group of woodblock prints designed by Utagawa Hiroshige (1797–1858), a selection of ukiyo-e paintings including two that were on view in the Tokyo and Kyushu National Museums in 2014, and a delightful pair of small-format screens painted with festival scenes. A large painting by literati artist Sugai Baikan (1784–1844) will occupy the tokonoma. Complementing the prints and paintings from the Smith Collection are a lacquer incense guessing game and an early lacquer writing box, as well as Hizen porcelains from the Edo period (1615–1868). These include the recently acquired *Tea Whisk-Shaped Sake Bottle*, which will make its debut in the galleries. Also on view for the first time is the *Kasuga Shrine Mandala* introduced in this magazine’s previous issue. *Landscape*, by the 16th-century painter and shogunal collection adviser Sōami, makes a homecoming appearance after traveling to Japan. 🏯



A class in the Children's Museum, 1928



Outdoor art classes around the lagoon, 1940s



Lecture audience in the original auditorium

Lantern slides used for research and presentations, 1930s

Puppet theater, 1929

The department emphasized teaching critical skills . . . by placing the works within the broader context of history and other art forms such as music, dance, literature, and drama.

A Children's Museum room included not only works of art but also specimens of natural history: birds, butterflies, shells, and stones. Whiting even had plans to construct a separate building to house the Children's Museum, along with an auditorium, exhibition galleries, classrooms, lunch space, and an outdoor amphitheater for plays and puppet shows. Although the separate building was never built, the Children's Museum room remained in use until the 1950s, open for children to draw, read, or explore in when not attending a class.

Work with schools and students was a strong component of the education department's activities. In the 1920s, the museum conducted studies to determine the best lesson plans for elementary students of varying abilities, corresponding to a classification system used by public schools at the time. Under Thomas Munro, curator of education from 1931 to 1967, the department emphasized teaching critical skills for understanding and appraising works of art, and created links to school curriculum by placing the works within the broader context of history and other art forms such as music, dance, literature, and drama. To strengthen the relationship between museum and classroom, local school boards also funded museum teaching positions.

Nor were relationships with schools limited to K-12 education. In 1967 the museum formalized a partnership with Case Western Reserve University to create a joint institute in art history to train museum professionals in both art historical scholarship and museum best practices. Curators taught courses as adjunct faculty, and graduate students were granted access to museum resources such as the library and slide collections, and received internship and fellowship placements.

For adults, opportunities ranged from lectures, films, and concerts held in the auditorium (located



CMA ARCHIVES

on the lower level of the 1916 building, the space now occupied by the Egyptian and African galleries) to weekly Sunday gallery talks by curators, educators, and scholars. Adults could also take longer courses in art appreciation, music, or even home design. During World War II, some courses covered the arts and cultures of regions involved in the war, such as the Pacific Islands. Early on, the museum's founding trustees and director felt that Cleveland's industrial economy would benefit from talks and programs on topics aligned with those interests; later, Munro would use these programs as public forums in which to explore difficult or controversial topics like modern art.

In addition to teaching and programming, the education department has often looked to technology to enhance experience of the collection. From 1916 to 1923, short instructional films were part of a weekly Saturday program of children's activities that also included lectures, concerts, and the occasional sing-along. Lantern-slide presentations were used in combination with gallery visits until the 1960s, and education staff also worked with local radio broadcasters to record segments on current exhibitions or interesting aspects of the permanent collection.

In the 1970s, daily slide-tape presentations—slideshows with synchronized audio narrated by education and curatorial staff—were offered in the new Breuer education wing. The slide-tapes provided contextual and introductory information beyond what could be shared in an object label or brochure. Visitors could drop by the audiovisual center to see what was playing or to request a specific slide-tape for a class or group.

One hundred years later, many of these early programs still sound familiar. Saturday art classes still draw in the galleries. Talks and lectures take place throughout the year. Schoolchildren visit on field trips. But the past century has also brought many changes.

The slide-tape program was discontinued in the early 1990s, but handheld audio tours were developed for special exhibitions and eventually the



Studio classes in the galleries, c. 2005

Les Vince in the Distance Learning studio, c. 2004

Solving clues in a Family Game Night puzzle

A lecture at the museum by artist Hank Willis Thomas in 2014

Surreal fashion on the runway at MIX: Couture



CMA ARCHIVES

permanent collection galleries. In 1998 the Sight & Sound tour debuted with over 300 audio stops, and in 2010 Art Conversations, a multimedia tour available on iPod Touch devices or online with personal mobile devices, launched for the reopening of the Greek, Roman, Egyptian, and medieval galleries.

Today, visitors can access multimedia content about museum objects both in the galleries and at home by exploring videos, tours, hotspots, and high-resolution images in the museum's groundbreaking ArtLens app, available for download on iOS and Android devices. As with the slide-tapes some four decades before, museum curators, educators, and other staff frequently lend their expertise to these resources.

Schools remain a central focus. After funding for museum teachers ended in 1978, the museum opened the Connie Towson Ford Teacher Resource Center in 1981. The TRC has for the past 35 years provided teachers with resources, lesson plans, and continuing education programs that support incorporating the museum into school curriculum.

Beginning in 1998 with just six lessons broadcast to schools around the state, the Distance Learning program now offers more than 50 topics showcasing works of art from the museum and serves tens of thousands of participants each year from all over the world. Distance Learning provides live two-way videoconferencing sessions to schools, community organizations, retirement homes, senior centers, and other organizations.

Although the Extensions department closed in 1992, the since-renamed Education Art Collection lives on through the museum's popular Art to Go program, which brings suitcases filled with museum objects out to classrooms around the area. Participants in Art to Go lessons always enjoy the chance to hold real works of art—while wearing gloves, of course!

The joint program in art history continues to attract talented candidates each year. In 2014 the museum and CWRU established the Nancy and Joseph Keithley Institute for Art History, a new doctoral program that will train PhD candidates in art history and curatorial practice.


Programs for younger audiences still include studio classes, but also encompass everything from Art Stories for preschoolers and early elementary students to Teen CO-OP, a year-long art museum experience for high-school students. Studio classes like My Very First Art Class introduce young children, along with their favorite adult, to the museum, and events like Family Game Night and Second Sundays encourage families to play together while exploring art. And, though the Children's Museum is long gone, a dedicated space for young visitors still exists: Studio Play in Gallery One.

Lectures and gallery talks continue throughout the year for adult audiences, but a much broader range of programs now offers many different ways to explore art and the museum. MIX and Trivia Night provide art lovers a social, lighthearted experience with friends. Meditation and yoga classes in the galleries use art to guide contemplation



ROBERT MULLER

and mindfulness, and writing and storytelling workshops encourage participants to seek inspiration from works on view.

No longer a new museum, and one that has certainly seen more than a few feet tramp through its halls in search of pleasure and knowledge, the Cleveland Museum of Art would never again be described as raw and chilly. As the education department and the museum continue into their second century, there is still a great sense of opportunity and possibility for new ideas, collaborations, and initiatives yet to come. 

Solstice

Saturday, June 25

Tickets on sale to members May 9,
general public May 10

Visit clevelandart.org/solstice
for the latest information

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COURTESY OF THE ARTIST

Otomo Yoshihide

The pioneering Japanese experimental musician and composer Otomo Yoshihide (born 1959) works in a variety of contexts, from free improvisation to noise, jazz, and modern classical. Influenced by his father, an engineer, Otomo began making electrical devices while still quite young. He first came to international prominence in the 1990s as the leader of the experimental rock group Ground Zero, and counts among his collaborators Sachiko M, Yasunao Tone, John Zorn, and Nels Cline. Otomo’s evening-length performances are immersive meditations on the nature and quality of sound, exploring the limits of “music” and “noise.” Otomo makes his long-awaited Cleveland debut with this solo show. \$25, CMA members \$22.

Thomas Welsh
Director of
Performing Arts

Support for this performance provided by the Asian Cultural Council.



Otomo Yoshihide Mon/May 9, 7:30, Transformer Station.

Centennial Festival Weekend

Sat-Sun/June 25–26. Join us for a two-day music and arts festival. Inside the museum, visitors will find special programming, tours, music, and surprises. Around Wade Lagoon, engage with local artists as they create original artworks. **Solstice**, the museum’s signature summer celebration and music festival, is Saturday night, June 25. The Centennial Festival Weekend’s grand finale includes a concert by the world-famous Cleveland Orchestra on Sunday, June 26. Tickets required for Solstice; all other events are free and open to the public.

Ohio City Stages

Join us for another season of free, open-air block parties in front of Transformer Station in Ohio City on Wednesday evenings in July.

Sponsored by Ohio City Inc., Great Lakes Brewing Company, Dominion, and the Sears Swetland Family Foundation.

CIM/CWRU Joint Music Program

Wed/May 4, 6:00, galleries. Chamber music from CIM. Concluding its fifth season, the popular series of free monthly, hour-long concerts features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs.

MIX at CMA

MIX: Riff Fri/May 6, 5:00–9:00. MIX at CMA and Tri-C JazzFest Cleveland present MIX: Riff. Dance to the Afro-Cuban sounds of the Grammy-nominated Pedrito Martinez Group. Plus enjoy tours of jazz-inspired works in the collection, themed art-making activities, and gallery performances by Karamu House.

Sponsored by Great Lakes Brewing Company.

Performing arts supported by Medical Mutual.

PARADE THE CIRCLE

Dancers of Purulia Chhau

In the early morning of November 1, 2015, I took my first step on Indian soil and soon after found myself in a village populated by the master craftsmen and dancers of Purulia Chhau, five of whom are visiting Cleveland as this year’s Parade the Circle featured artists. While considered a classical form of Indian dance theater, Chhau differs markedly from its better-known contemporaries such as Bharatanatyam and Kathak. Chhau is a masked tribal dance of the Indian martial arts. It is perhaps more truly a folk dance, performed in its three variations—Purulia, Seraikella, and Mayurbhanj—throughout Bengal, Bihar, and Orissa. Watching a performance of Purulia Chhau is like watching a group of hip-hop dancers performing in brilliant costumes while wearing large, highly animated, and brilliantly ornamented masks weighing some 10 to 15 pounds. The refined neoclassical dance styles of Bharatanatyam, Kathak, and Manipuri, the acrobatic displays of Purulia, and the more subtle movements of Seraikella Chhau come together in Gartner Auditorium on Wednesday, May 25 at 6:30 (free; no tickets required). Some of India’s finest contemporary masters of classical dance and two of northeast Ohio’s most respected classical Indian dance masters perform solos in their particular specialties, then join together for a collaborative finale.

Robin VanLear
Artistic Director of
Community Arts



Parade the Circle

Parade the Circle Sat/June 11, 11:00–4:00. Parade at noon. See clevelandart.org/parade for details.

Join the parade for \$5/child or student and \$10/adult. For further information, call Stefanie Taub at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Parade Workshops Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30, beginning Apr 29 and continuing until the parade. A workshop pass (individuals \$75; families \$200 up to four people, \$50 per additional person) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with an adult. Group rates available.

Special Parade Workshops in Stilt Dancing A free drop-in *Stilt Weekend* is open to all. Sat-Sun/May 14–15, 1:30–4:30. *Stilt Dancing for Paraders* workshops on Sat and Sun, May 21–June 5, 1:30–4:30; free with workshop pass.

Musicians Wanted Calling on musicians to join the parade; visit clevelandart.org/parade or e-mail commartsinfo@clevelandart.org.

Volunteers More than 100 volunteers are needed in advance to assist at workshop sessions, help with production work for major ensembles, and distribute posters and flyers, as well as on parade day. Call the volunteer office at 216-707-2593 or e-mail volunteer@clevelandart.org for more information.

Parade the Circle is generously sponsored by Medical Mutual.



JESSE RHINEHART



Spies Shadowy figures

Fritz Lang: Two Late Silents

Early in his long career, Fritz Lang (1890–1976) was the foremost filmmaker of the German silent screen. A master of lighting, composition, and architectural design, he directed a dazzling series of classics between 1919 and 1924 that included three two-part epics (*The Spiders*, *Dr. Mabuse the Gambler*, *Die Nibelungen*) and the seminal expressionist fantasy *Destiny*.

Lang’s next movie was the 1927 science fiction epic *Metropolis*. This spectacular account of a futuristic city riven by class divisions and wealth disparity is one of the grandest and most electrifying of all non-talkies. It is also the only Lang silent that most modern moviegoers could name.

June affords an opportunity to remedy this sorry situation, with screenings of the two lavish Lang silents that followed *Metropolis*, both newly restored. *Spies* (1928) returned the future director of *M* to the realm where he was most at home: the nightmarish criminal underworld first seen in *Dr. Mabuse*. This exciting, visually stunning film focuses on a megalomaniacal mastermind whose evil schemes must be stopped. *Woman in the Moon* (1929), Lang’s final silent, is a *Metropolis*-like sci-fi epic, but it subsumes its often sound rocket science in a silly fictional subplot about a quest for lunar gold.

Lang impulsively fled Germany in 1933—on the same day that Joseph Goebbels offered him the position of supervising all film production for the Third Reich.

John Ewing
Curator of Film



Woman in the Moon One giant leap in logic

NEW 2K DIGITAL RESTORATION!
Spies Wed/June 22, 6:15. Fri/June 24, 6:15. Lang’s exciting, expressionistic follow-up to his silent sci-fi epic *Metropolis* follows a criminal mastermind whose goal is world domination. (Germany, 1928, silent with English intertitles and recorded piano score) *Special admission \$10; CMA members, seniors 65 & over, students \$8; no passes or vouchers.*

NEW 2K DIGITAL RESTORATION!
Woman in the Moon Sun/June 26, 1:30. Wed/June 29, 6:00. Lang’s final silent film chronicles an intrigue-laden space expedition to look for lunar gold. (Germany, 1929, silent with English intertitles and recorded piano score) *Special admission \$10; CMA members, seniors 65 & over, students \$8; no passes or vouchers.*

All CMA films shown in Morley Lecture Hall, unless noted.

New and Newly Restored Films

Each film \$9; CMA members, seniors 65 & over, students \$7.

Francoфонia Sun/May 1, 1:30. The latest gorgeous film from Aleksandr Sokurov, director of *Russian Ark*, is a meditation on the Louvre. (France/Germany, 2015)

Antonia’s Line Fri/May 6, 7:00. Sun/May 8, 1:30. A widow sets up a matriarchal community in a post-WWII Dutch village in this Oscar-winning foreign film. (Netherlands, 1995)

Eva Hesse Fri/May 13, 6:30. Sun/May 15, 1:30. The artist featured in our current *Converging Lines* exhibition is the subject of this new documentary. CMA curator of contemporary art Reto Thuring in person Friday. (USA/Germany, 2016)

Glassland Fri/May 20, 7:00. A young Dublin cabdriver cares for his alcoholic, often out-of-control mom (Toni Collette). (Ireland, 2014)

Art House Wed/May 25, 7:00. This new film explores the distinctive, handcrafted domiciles of 10 American artists—three represented in the CMA’s collection. (USA, 2015)

Paths of the Soul Fri/May 27, 6:45. Sun/May 29, 1:30. Directed by Zhang Yang. Ordinary Tibetan citizens undertake a grueling, 1,200-mile Buddhist “bowing” pilgrimage to Lhasa. (China, 2015)



Art House Creative living arrangements

Sweet Bean Wed/June 1, 7:00. Fri/June 3, 7:00. An eccentric septuagenarian woman goes to work for a much younger baker. (Japan/France/Germany, 2015)

Primary and Crisis: Behind a Presidential Commitment Sun/June 5, 1:30. Two films featuring JFK by Toledo-born Robert Lincoln Drew (1924–2014), the father of “direct cinema,” an intimate, fly-on-the-wall method of making documentary films. (USA, 1960/63)

Hockney Wed/June 8, 7:00. Fri/June 10, 7:00. British painter, printmaker, and photographer David Hockney looks back over his colorful, influential career. (UK, 2014)

Vita Activa: The Spirit of Hannah Arendt Sun/June 12, 1:30. Wed/June 15, 6:45. This new film profiles the German-Jewish philosopher who coined the phrase “the banality of evil” while covering the Adolf Eichmann trial. (Israel/Canada, 2016)

Painting the Modern Garden: Monet to Matisse Fri/June 17, 7:00. Sun/June 19, 1:30. This new film follows Cleveland’s blockbuster 2015 exhibition in its only other venue, the Royal Academy in London. Gartner Auditorium. (UK, 2016) *Special admission \$12; CMA members, seniors 65 & over, students \$9; no passes or vouchers.*

Famous Pharaohs of Filmland

Each film \$10; CMA members, seniors 65 & over, students \$8. No passes or vouchers.

The Loves of Pharaoh Wed/May 4, 7:00. Ernst Lubitsch’s last film before immigrating to Hollywood was the most expensive German film up to that time. With Emil Jannings. (Germany, 1922, silent with English titles and music track, color-tinted)

Presented in cooperation with ALPHA-OMEGA digital GmbH and Gartenberg Media Enterprises, Inc.



Land of the Pharaohs Hawks directs a Faulkner script.

The Egyptian Wed/May 11, 6:30. This campy CinemaScope epic tells of a physician in ancient Egypt who gets a position in the pharaoh’s court. (USA, 1954)

Land of the Pharaohs Wed/May 18, 7:00. William Faulkner co-wrote the screenplay for this entertaining Howard Hawks historical epic. (USA, 1955)

The Prince of Egypt Sun/May 22, 1:30. This animated version of the life of Moses features an all-star voice cast and songs by Stephen Schwartz. (USA, 1998)



GREGORY M. DONLEY

Centennial Chats

When the Cleveland Museum of Art first opened its doors to the public in 1916, museums around the country welcomed the arrival by lending works of art to the fledgling institution for a special inaugural exhibition. Now, as Cleveland celebrates 100 years, we again welcome wonderful loans. Throughout the year, visiting works are being installed in the permanent collection galleries, offering Clevelanders a chance to experience masterpieces they might otherwise need to travel thousands of miles to see. To learn more, pick up a free booklet in the gallery or stop by the museum for a Centennial Chat. These short talks, lasting about 20 minutes and given by curators and educators, focus in on one single work. Informal, fast, and fun, these chats offer the chance to ask questions, share observations, and explore the details of these exciting visitors to our galleries. The talks continue through the rest of the year as new works visit the CMA.

- May 10 and 11, 2:00. *White Tara*, from the Asia Society, New York, gallery 239.

May 24 and 25, 2:00. Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, from the Philadelphia Museum of Art, gallery 225.
- June 14 and 15, 2:00. Barnett Newman, *Onement IV*, from the Allen Memorial Art Museum, Oberlin, gallery 227.

June 28 and 29, 2:00. Bartolomé Murillo, *Four Figures on a Step*, from the Kimbell Art Museum, Fort Worth, gallery 212.

Talks & Tours

- Tours are free; meet at the atrium desk unless noted.
- Guided Tours** 1:00 daily, plus Sat and Sun at 2:00 and Tue mornings at 11:00. Tours and topics at clevelandart.org.
- Stroller Tours** see right.
- Art in the Afternoon** First Wed of every month, 1:15. For audiences with memory loss. Free, but preregistration required; call 216-231-1482.
- Let's Talk Flowers!** Wed/May 18, 6:00. Cynthia Druckenbrod of the Cleveland Botanical Garden leads this fascinating exploration of *The Flowering of the Botanical Print*.
- The Art of Looking** Every month, explore a new theme. Meet at the atrium desk. *Spring* Wed/May 25, 3:00; *Sky* Wed/June 29, 3:00.
- Centennial Chats** See left.
- CMAtennial Tours** Celebrating 100 years since our doors opened, we offer these new audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways. Second Wed of every month at 6:30 (exclusively for members) and the second Sat of every month at 1:30.

Workshops

- Introduction to Maya Hieroglyphic Writing** Sat/May 21, 10:00–3:00. Back by popular demand! In this interactive workshop, learn the basics of Maya hieroglyphic inscriptions with archaeologist Phil Wanyerka. \$25, CMA members \$20, students \$10. Space is limited and expected to fill quickly.
- Art Together Family Workshops** see page 36.
- Educator Workshops** see page 37.

Stroller Tours

- Second and third Wed of every month, 10:30–11:30. Limit ten baby/adult pairs. Free, preregistration required; meet at the atrium desk.
- Around the World* May 11 and 18
- 100 Years of Great Art* June 8 and 15
- Cleveland Connections* July 13 and 20



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Art Stories

- Every Thu, 10:30–11:00. Read, look, and play! Join us for this weekly story time that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free, preregistration required; space limited.
- N is for Night* May 5
- O is for Octopus* May 12
- P is for Picnic* May 19
- Q is for Quiet* May 26
- R is for Red* June 2
- S is for Shadow* June 9
- T is for Turtle* June 16
- U is for Umbrella* June 23
- V is for Violin* June 30

Second Sundays

- Enjoy a variety of family-friendly activities.
- Faces of Cleveland* Sun/May 8, 11:00–4:00. Enjoy Mother's Day by exploring the art of portraiture through art making and storytelling.
- In lieu of Second Sunday in June, the museum will host a family-friendly celebration on Sun/June 25. See clevelandart.org for details. We look forward to seeing you back at Second Sundays on July 10!
- Supported by Medical Mutual

Family Game Night

- Save the date! Family Game Night: Birthday Edition 2016** Fri/July 29, 5:30–8:00. Join us for 100 games, puzzles, and challenges as we celebrate summer and the museum's birthday. \$24 per family, CMA members \$20; \$25 day of event. Register online or through the ticket center at 216-421-7350.

Join in

- Art Cart** Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.
- Masks: Around the World* Sun/May 8, 1:00–3:00. Explore African, Japanese, Indonesian, and Native American masks and learn how masks are used for religious ceremony, cultural instruction, and entertainment.
- Meditation in the Galleries** Sat/May 14 and June 18, 11:00, gallery 247 and 218. Free; registration required. Space is limited. Suggested donation \$5. Please plan to arrive early; no late arrivals.
- Make & Take: Craft with Style** Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! \$5.
- Macramé* May 11. Be inspired by contemporary textile arts to make your own hanging or bag.
- Accessorize with Perler Beads* June 8. Complement your outfit with a little nostalgic panache.
- Art and Fiction Book Club** Three Wed/Aug 17, 24, and 31, 1:30–2:45; or Thu/Aug 18, 25, and Sep 1, 1:30–2:45. *Layla and Majnun*. \$45, CMA members \$35. Registration opens June 1.

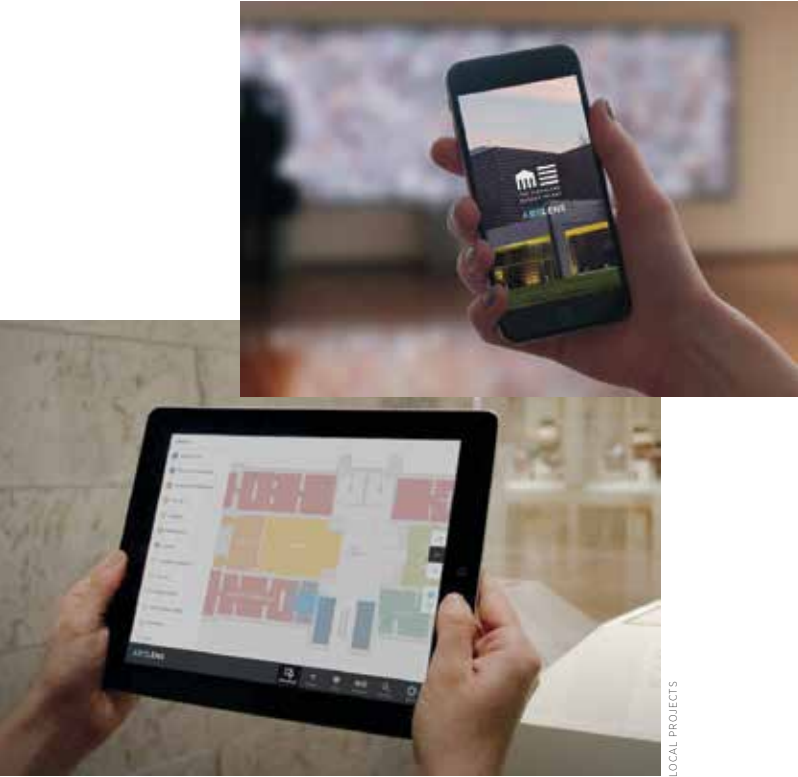
ArtLens 2.0—Smaller, Faster, Smarter

Since ArtLens's debut three years ago, we have been gathering and studying data—and listening to museum visitors—to create an even more informative and user-friendly mobile application. With nearly 50,000 downloads, the app was used to create more than 3,700 personalized tours and to play 144,000 videos in just one eight-month period. Although ArtLens has won numerous awards and has been met with nearly unanimous critical acclaim, we launch a new and improved app this spring!

Jane Alexander
Chief Information Officer

ArtLens 2.0 maintains all of the features that visitors have come to love, such as seeing detailed images of all CMA objects on view, taking multimedia-enhanced tours, choosing “favorite” objects, and creating personalized tours to share. This new version excels in usability. Download time has been reduced by more than 90% and ArtLens takes up much less space on all devices. The interface is cleaner and more intuitive. In addition, wayfinding within the museum is smoother and more responsive due to significant improvements to the maps. Descriptions of each gallery now give context to your visit. All of this alongside a wealth of new content makes ArtLens 2.0 a must-have application for anybody interested in the Cleveland Museum of Art's world-class collection.

ArtLens 2.0 is available for download to your iPad or iPhone, running iOS8 or higher, or Android device (4.4+) for free, from the iTunes App Store and Google Play. Once you've downloaded ArtLens to your device, simply launch the app.



LOCAL PROJECTS

Art Together

Art Together is about families making, sharing, and having fun together in the galleries and in the studio.

Drawing Workshop Sun/July 24, 1:00–3:30. The exhibition *Converging Lines: Eva Hesse and Sol LeWitt* is the starting place for this drawing workshop. No experience necessary. Adult/child pair \$36, CMA members \$30; each additional person \$10. Members registration June 1; nonmembers June 15.

Save the dates! More workshops on Sun/Aug 14 and Sun/Sep 20.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

My Very First Art Class

Four Fri/July 8–29, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Color, Sorting and Matching, Mobiles, Summer.*

Four Fri/Sep 9–30, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *You and Me, Shape, Outside, Animals.*

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art making, storytelling, movement, and play. Adult/child pair \$65, CMA members \$55; additional child \$24. Limit nine adult/child pairs.

Kids’ Classes

The CMA offers three choices for summer fun!

Four Sat/July 9, 16, 30 and Aug 6, 10:00–11:30 or 1:00–2:30. Most classes \$56, CMA members \$48. Art for Parent and Child \$64/\$56.

Four weekdays, July 5–8, 10:00–11:30. \$56, CMA members \$48. No Art for Parent and Child class this session.

Five weekdays, July 25–29, 10:00–11:30. \$70, CMA members \$60. All different projects than the early July session. Sign up for both weeks! No Art for Parent and Child class this session.

These studios for students ages 3 to 17 combine a visit to the CMA galleries and art making in the classroom. Your child can learn about the museum’s treasures while discovering his or her creativity. Most classes create a different project each week in

various media. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Sat mornings only. Limit 12 pairs.

Mini-Masters: Color (ages 4–5)

Summer Breeze (ages 5–6)

Celebrate! (ages 7–8)

Made in America (ages 8–10)

Nature Study (ages 10–12)

Teen Drawing Workshop (ages 13–17) Sat/July 9, 16, 30 and Aug 6, 1:00–2:30, and Tue–Fri/July 5–8, 10:00–11:30.

Printmaking for Teens (ages 12–17) Mon–Fri/July 25–29 only.

REGISTRATION

Member registration begins May 1; general registration begins May 16. Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded.

Adult Studios

Learn from artists in informal studios with individual attention For more information, e-mail adultstudios@clevelandart.org. Supplies info at the ticket center

Chinese Brush Painting: Four Gentlemen Four Fri/June 17–July 15 (no class June 24), 12:30–4:30 classroom E. Instructor: Mitzi La Session 1: *Philosophy and Bamboo*. This class is a prerequisite and must be taken first. Session 2: *Plum Blossom*. Session 3: *Orchid*. Session 4: *Chrysanthemum* All four sessions \$230, CMA members \$180. Separate workshops \$60, CMA members \$50 (but must take session 1).

Chinese Brush Painting Six Tue/June 21–Aug 2 (no class July 19), 1:30–4:00, classroom E. Instructor: Mitzi Lai. *Four Gentlemen* classes are a prerequisite. \$150, CMA members \$120.

Painting for Beginners (Oil and Acrylic) Six Tue/June 21–Aug 2 (no class July 19), 1:30–4:00, classroom F. Instructor: Susan Gray Bé. \$150, CMA members \$120; includes model fee.

Introduction to Drawing Six Tue/June 21–Aug 2 (no class July 19), 1:00–3:30, classroom H. Instructor: JoAnn Rencz. \$150, CMA members \$120.

Introduction to Painting Six Wed/June 22–Aug 3 (no class July 20), 1:00–3:30, classroom H. Instructor: Cliff Novak. \$150, CMA members \$120.

Drawing in the Galleries Six Wed/June 22–Aug 3 (no class July 20), 1:00–3:30 or 6:00–8:30, classroom F. Instructor: Susan Gray Bé. \$150, CMA members \$120.

Composition in Oil Six Fri/July 1–Aug 12 (no class July 22), 1:30–4:00 or 6:00–8:30, classroom F. Instructor: Susan Gray Bé. \$150, CMA members \$120; includes model fee.

Gesture Drawing Three Sun/July 24–Aug 7, 12:30–3:00, classroom F. Instructor: Susan Gray Bé. \$95, CMA members \$85; includes model fee for one session.



Summer Camps

Circle Sampler Camp This week-long camp is a perfect way to sample ten different cultural institutions. Mon–Fri, 9:00–5:00. Grades 1–3: June 13–17, 20–24, or July 25–29. Grades 4–6: June 27–July 1 or July 11–15. \$280, members of any of the participating institutions \$250. Call the Cleveland Museum of Natural History at 216-231-4600 or register at cmnh.org/csc.

Laurel School Camps Five-day camps, held at Laurel School Lyman Campus on Mon with trips to the CMA Tue–Fri.

Painting Camp with the Cleveland Museum of Art Mon–Fri/June 20–24, 9:00–4:00. Children entering grades 2–5 get a one-of-a-kind opportunity to create a self-portrait that will be displayed at the museum during its centennial year! \$425.

Creature Creations with the Cleveland Museum of Art Mon–Fri/June 13–17, 9:00–4:00. Children entering grades 5–8 focus on creatures of all kinds. \$425.

Wearable Art Camp with the Cleveland Museum of Art Mon–Fri/July 25–29, 9:00–4:00. Children entering grades 5–8 learn how to design and engineer amazing costumes and masks using a variety of materials, including LED technology. \$425.

Community Arts around Town

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. For more information contact Stefanie Taub at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection at your school, library, community center, or other site. Call 216-707-2467 or see full information at clevelandart.org.

Supported by Ernst & Young.

Educator’s Night Out: Learning through Play Wed/June 8, 6:00–7:30. Play can be serious business! Explore the many ways the CMA supports play-based learning, as we play in the galleries together. A cash bar will be available and your first drink is on us! \$5, free for TRC Advantage members.

Teacher Summer Camp: Discover Your Inner Child Mon–Fri/June 13–17, 9:00–4:00. Discover the CMA, Severance Hall, Dunham Tavern & Museum, Cleveland Museum of Natural History, Cleveland Botanical Garden, and more in this multiday summer camp for teachers. \$230; includes some supplies, parking, and transportation between some institutions (lunch on your own). For more information and registration, visit cmnh.org/educatorworkshops.

Save the Date: Educator Open House Wed/Aug 10, 2:30–5:30.

Distance Learning Subsidies Subsidies may be available for videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Supported by Ernst & Young.

TRC to Go—Professional Development Comes to You! The Teacher Resource Center offers custom-designed professional development sessions, on-site and off-site, for your district, school, or subject area. Contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). Register through the ticket center.

For up-to-date information regarding educator events and workshops, visit cma.org/learn/in-the-classroom/upcoming-teacher-workshops.





CMA ARCHIVES

CMA 100

The Museum’s Centennial Guide App

As part of its centennial celebrations, the museum is excited to offer its mobile centennial guide, *CMA 100*, the key to all of the incredible happenings surrounding the museum’s birthday. In addition to staying up to date on special centennial loans, exhibitions, happenings, and, of course, parties that will take place throughout the year, users can create their own centennial calendar complete with notifications to be sure they don’t miss a moment of fun. The app is always up to date.

Learn about centennial loans, exhibitions, celebrations, and events, create your own personalized centennial calendar, receive notifications of new happenings as well as changes to current happenings, and share events with friends and family through social media.

CMA 100 is available for download to your iPad or iPhone, with iOS8 or higher, or Android device (4.4+) for free, from the iTunes App Store and Google Play. Once you’ve downloaded *CMA 100* to your device, simply launch the app.



In the Store

Trunk Show
PONO by Joan Goodman
Meet the designer and see an expanded line of her jewelry.
Fri/May 6, 12:00–8:00
Museum Store

Members will receive a 25% discount during the trunk show.



Centennial Annual Fund

The founders of the Cleveland Museum of Art articulated an ambitious goal: to create an art museum for the benefit of all the people forever. Thanks to the support of Annual Fund donors, today their vision resonates even more strongly and across more communities than it did in 1916.

By making a gift to the Centennial Annual Fund, you not only support the core activities of the museum, you also further its mission and facilitate its future. Your support allows us to serve new communities and to share the museum’s great collection with everyone, free of charge.

Please help us celebrate our centennial by making a gift to the museum. Call the Annual Giving office at 216-707-6832, or donate online at clevelandart.org. Together, we will usher in an exciting new century at the Cleveland Museum of Art.

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

- Harold Sam Minoff
- Jane and Jon Outcalt
- Julia and Larry Pollock
- Mrs. Alfred M. Rankin
- Mr. and Mrs. Alfred M. Rankin Jr.
- Mr. and Mrs. Peter E. Raskind
- Mr. and Mrs. Albert B. Ratner
- Mr. and Mrs. James A. Ratner
- Donna and James Reid

What Donors Are Saying about CGAs

The gift annuity has turned out to be a win for us, a win for the museum, and a win for the community.
I feel extremely secure with the high rate of fixed income we receive from our annuities.
It’s a win-win situation. It makes just as much sense for me as it does for the museum.

If you are interested in a tax-deductible gift or fixed and secure tax-free income, consider establishing a charitable gift annuity. For information, please contact Dave Stokley at 216-707-2198 or dstokley@clevelandart.org.

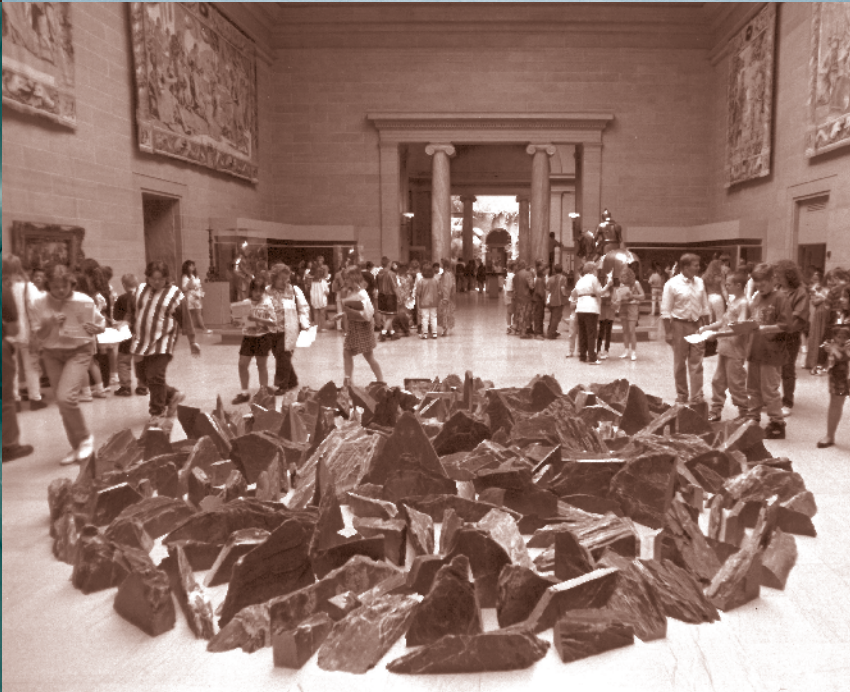
GALLERY GAME

CMA in History

Walking through the museum can be like stepping back in time.

Find how these spots look today.

Want to check your answers? Bring your game to the atrium desk.





FRONT COVER
**South Facade from
Euclid Avenue**
2015 photograph by
Howard Agriesti

ABOVE
From the CMA archives
Museum staff members
gather on the south
terrace, early 1920s